

Kenton Shooting Flickers For Two Major Film Firms

Stan Kenton's current stay in Hollywood is proving fruitful. Plus holding over for almost two months at the Palladium, Kenton's work has been going in for movie work in a large way. Currently finishing up scenes for Columbia's "Duchess of Broadway," the band will report to that studio almost immediately for another flicker. In "Duchess," the work does four tunes and Jinx Falkenberg will be seen singing with the band in the movie.

Underway, too, is a Warners' movie short, based on the Kenton band itself. The short is one of several dealing with name bands being produced by Warners that will attempt to get away from the usual cornball treatment handed big bands. If promises now being made for it hold true, it should turn out to be a musically satisfying and intelligent film.

After closing the Palladium, Kenton takes off on some west coast bookings January 1 at the "Tournament of Music" in San Diego. Following that bash, the band will spend the rest of January in California playing the following dates:

- Jan. 3 — Hanford
- Jan. 4 — Sacramento
- Jan. 5 — Stanford University
- Jan. 6 — San Francisco
- Jan. 7-8-9-10 — Sweet's Ballroom in Oakland
- Jan. 11 — San Jose
- Jan. 12 — Salinas
- Jan. 13 — Vallejo

Beginning January 15, Kenton opens the Orpheum Theater in L.A. for one week, follows with four nights at the Rendezvous Ballroom in Salt Lake City. Band will open February 5 at the Meadowbrook in New Jersey.

Butterfield Out of Army

Trumpeter Billy Butterfield, featured on Capitol platters, has been released from the army and is en route to NYC to build a band.



MARTHA TILTON and **Andy Russell** have a right to smile. Martha, because she's due back on the west coast where she'll resume housekeeping with her husband, recently discharged Navy man, **Leonard Vannerson**, continue on the Hall of Fame show and cut more Capitol platters. Andy can grin because his Capitol album of love ballads is a click, because he's set to go to NYC later this year for a return engagement at the Paramount Theater.

Harry James On Vacation Cuts Payroll

Harry James' future plans remain shrouded in mystery. The Horn and his band recently closed the Meadowbrook here, moved out on the road for local one-niters until Christmas time. Plans called for the whole band to rest over the holidays, probably return to work after that.

One gripe that James' sidemen had recently was getting notice that their salaries would be cut. This, coupled with the fact that the future is indefinite has observers guessing that there'll be a lot of changes in the James' work before long.

Anita Boyer probably won't return to the band after the holiday rest.

Margaret Whiting Signed for Radio

Margaret Whiting, Capitol songstress, has been penciled to sing on a new radio program starting January 26 over CBS. New show will be called "Celebrity Night" and replaces "Report to the Nation."

Margaret has been in NYC during the past two months where she made a record number of guest appearances on star radio shows, averaging three shots a week. Her most recent Capitol recording, the Rodgers - Hammerstein "It Might As Well Be Spring," has been a consistent best-seller. The singer recently did another wax date for Capitol in Manhattan.

A rumor reaching the west coast says that Margaret may take a leading role in a new Bert Lahr Broadway show.

fan fare

Johnny Mercer Fan

Woodbury, New Jersey
I would like to give praise where it is due. Being a Johnny Mercer fan from away back, I could not help being a plugger of Capitol Records since their appearance.

Next on the list is The Capitol. Since my work and studies do not permit enough time to enjoy music or to keep up with the bands the way I'd like to, I find that this publication gives a very good cross-section of the music world in which I'm interested.

Elwood B. Backensto
303 Myrtle Ave.

... and Sinatra Fans

Bangor, Maine
Thanks for printing news about Frank Sinatra in your Capitol. We think it's very nice of you, especially when Mr. Sinatra doesn't make records for the Capitol Record ng Company. We're always pleased to read news about our favorite. Incidentally, your album of Familiar Hymns sung by St. Luke's Choristers is wonderful.

N. Elsemore
P. Warren

Music Hungry

Morotai, Pacific
I've received the last three or four issues of The Capitol and I must confess, for its size, it has to be rated with the bigger music periodicals. In fact — and I'm not kidding — for the amount of interesting stuff The Capitol puts out, the other mags are somewhat put to shame. Most of us left here are from L.A. and NYC and so are hungry for news of the music business all the time. Aside from that, I pass The Capitol on to pals in Manila, Peleliu, and Hawaii. Frankly, they think it's good and nobody's paying me to say it.

Pfc. Ted Cook
For:
T/5 H. Lewis
Cpl. R. Coty
Pfc. C. Mastropolo
Pfc. H. O'Corman
T/5 P. Murphy
Jr. Qm. D. Purdue

sunset and vine

INA RAY HUTTON is back in town but won't stay here long. She has straightened out her booking mix-up, plans to go east again to build her new band under Associated Booking aegis. . . . First novel to use a professional jazz critic as the hero is out. It's called "The Robbed Heart," written by Clifton Cuthbert. . . . Susan Taylor (she sang with Boyd Raeburn under her real name, Barbara Cox) joined Carlos Molina's band at press time. . . . Charlie Spivak's singer, Jimmy Saunders, married Rita (Miss Rheingold '46) Daigle in NYC. . . . Eddie Greene, who used to play trumpet and manage Bobby Sherwood's band, is concentrating on just the latter job now. . . . Teddy Bunn is working at the Susie Q on Hollywood Boulevard. . . . If you saw all the to-do that studio press agents made about the child prodigy boogie-woogie expert called "Honey Child," it may amuse you to know that when the kid got out here to the MGM lot, he turned right around and went back home to Detroit. He just didn't like Hollywood, that's all!

Capitol Picks Coming Stars

SPOTTED throughout this issue of The Capitol are photos of several young stars this column believes will hit the top during the year ahead. Their names will be familiar enough now to real popular music fans but should become even more so if they push their talents to the full these coming months. Look for them under the headings: "Watch Him!" and "Watch Her!" . . . Jo Stafford has signed a new long-term pact with Capitol. . . . It isn't faulty reporting that keeps putting tenorman Corky Corcoran in front of his own band and then back with Harry James again. Corky really keeps planning to front his own crew, then changes his mind. This time it's reported that his deal to bring a band into Roseland Ballroom in NYC fell through and so he'll stay with the Horn for another few months. . . . Jess Stacy's band is being considered for a date at the Mission Beach Ballroom. . . . If you can get the show on your radio, dig the fine arrangements that Harry Zimmerman's ork plays every Sunday afternoon at 4:30 (PCT) on station KHJ locally. . . . That fine jazz trio fronted by bassist Vivian Garry will go to work out here as soon as its local union card comes through.

Three Russell Flickers Due

ANDY RUSSELL fans have some big times in store. Three movies featuring the Capitol singer are scheduled for release during the next three months. "Stork Club" debuts this month; "Breakfast in Hollywood" will appear in February; and "Make Mine Music" (in which Andy's voice is heard) comes out in March. . . . Herbie Fields won't leave Lionel Hampton to build that band, after all. He's signed with Hamp's band for another year. . . . Ella Mae Morse has penciled a deal with the William Morris Agency to start doing radio work this month. . . . Charlie Barnet's pet monkey, Xavier, is dead. . . . Woody Herman has added Red Norvo's vibes to his band. All that remains is for Woody to have Shostakovich write a few flag-wavers and the new era of jazz can begin officially.

Alvino's Idea

ALVINO REY'S new band is using six trumpets and four trombones, the whole section dubbed "double brass" by Rey. It isn't, of course, the first time that ten horns have been used in a swing band brass section but Rey claims a new effect by using three muted trumpets against three open ones. Incidentally, pianist Rocky Colucci didn't get out of the Navy in time to join Rey at the recent Casino Gardens opening but was supposed to take over his chair the following week. . . . They say that Tommy Dorsey is in a spin these days and talks of giving up his band. TD's wonderful clarinetist, Buddy DeFranco, is talking to his draft board — at this late date! . . . Isn't it incredible how Krupa's Anita O'Day can take a dog tune like "Chickery Chick" and make even it sound like good jazz? . . . Ella Logan is back from overseas again. There's a gal who really rates a hand. She spent more than two full years abroad entertaining the troops during the war.

Bookers Set Alvino Rey — But Fast!

The music business seems to be taking good care of musicians returning to civilian life after armed service—at least this is true in the case of bandleaders. Alvino Rey, who took over the bandstand at the Casino Gardens here, had that date booked before he had taken off Navy garb. Rey was released from the Navy December 14; he replaced Barnet at the Gardens December 14.

The guitarist got a break in finding key sidemen for his new ork quickly by taking over ace musicians from the band that Artie Shaw broke up recently. Tenor-man Herb Stewart, lead alto Lou Prisky, trombonist Bob Swift, all were with Shaw, all took chairs with Rey. Other Rey stars include Rocky Colucci, who was in Sam Donahue's Navy band, and singers Jo Anne Ryan and Ed Robertson, the latter doubling bass. Band will follow its stay at the Gardens with one-niters until a March 15 opening at the Chase Hotel in St. Louis.

Fast work too was the booking job done by Frederick Brothers Agency here, which set Herb Miller's new band for a week's engagement at the Trianon in Sacramento December 12, two days after Miller received his Army discharge.



THE CAPITOL herewith presents its first in a series of photographs designed to put an end to publicity clichés. This one, of course, illustrates that sturdy bromide "a record-breaking performance." Victims in the shot above are KFAC platter-spinner Ira Cook, over whose head the platter is being shattered; Jerry Colonna, wielding the hunk of shellac; and Peggy Lee, the horror-stricken observer.
— Gene Lester Photo

Spike Jones Will-Won't Play Date at Trocadero KMPC Winds Up 'Live' Jazz Show

Spike Jones' date to play the Trocadero here is one of those "maybe he will but maybe he won't" deals. Originally, the City Slickers were set to reopen the Troc January 21 after its renovation but at press time the date was indefinite. Equally confusing are reports that Jones begins a Proctor and Gamble NBC show this month, that story having been sent out by Paramount Pictures, later denied by NBC.

Local jazz fans feel that their favorite music has just taken a beating in the Hollywood area. Station KMPC here has cancelled Ray Linn's "live" jazz band broadcasts because they were too "jazzy." Linn, trumpet player last with Artie Shaw, set the show several weeks ago when arranger Sonny Burke was brought into the station as musical director. Burke will also leave KMPC, replaced by Ted Steele, the Novachord-man.

Dinning Sisters Play Trocadero

The Dinning Sisters, exclusive Capitol recording artists, opened at the Trocadero here recently. Gals plan to stay out on the west coast for some time, aiming at movie work. They'll also cut some more Capitol tunes to follow up their album.



A NEWCOMER to Capitol's list of jazz stars, trumpeter Clyde Hurley recently cut his first sides for the "Hits From Hollywood" label. He's a name band veteran, has been working in ace studio bands on the west coast where he attracted the attention of Capitol talent scouts.

— Charlie Mihn Photo

WHO'S BOSS?

The fortunes of war are responsible for a somewhat unique twist in the new Alvino Rey band. When Rey first went into the Navy, he was sent to the Great Lakes Training Center and placed in a band there conducted by Jim Daly. Playing alto now in Rey's new band is the same Jim Daly, who promptly accepted an offer made to him by his ex-sideman.

hollywood beat

NEEDLESS to say, all west coast jazz eyes are centered these nights on Dizzy Gillespie's band, playing at Billy Berg's here. The Diz opened with a mixed band somewhat different than the one with which he attracted so much attention a year or so ago back on 52nd St. in NYC. For one thing, he's added vibes, played by Milt Jackson from Detroit. Jackson plays great and makes a perfect complement to the band. Rest of the personnel includes Charlie Parker, one of the most individual and fine alto-men around today; Al Haig, whose abrupt piano style fits in perfectly with a "bebop" band; drummer Stan Levy and bassist Ray Brown, who round out a great small combo rhythm section. Sad to relate is the fact that Gillespie's music is just too good for the square crowd that frequents Berg's.

Norman Granz's jazz tour was generally successful, according to MCA bookers. Agency says that the one-niter jazz dates (with Hawkins, Eldridge, Humes, etc.) went over well in big towns on the west coast, not so well in small town areas. Plans now are to continue the dates, setting the traveling jam sessions on a series of one-niters through the southwest.

The Key Club, musicians' hang-out on Vine St. here, started out with an exclusive policy. You had to have a special gold-plated key to unlock the door that would let you inside to buy a drink. The hard-to-get policy has proved so successful that the spot is enlarging, making more keys.

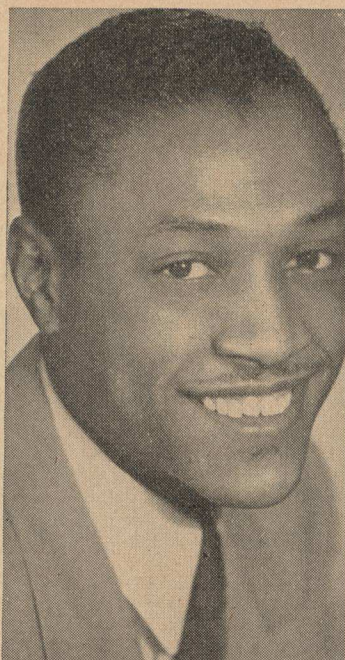
Sy Devore, who outfits sidemen and leaders in almost every name band, has opened up another clothing store in Hollywood.

Trombonist Lou McGarrity, still in Navy uniform, is in Hollywood, working for Armed Forces Radio Service. He plans to take out a local card after getting his discharge.

Pianist Jim Simonin, from Jimmy Crier's band, replaced Bill Early at the Hangover Club.

Jerry Wald has a long postponed date coming up at the Palladium. And Frankie Carle brings his crew into that spot come June 11.

Local jazz fans won't get a chance to hear Woody Herman's band in person until July 23. That's when the Herd is set to open here at the Casino Gardens.



EDDIE HEYWOOD has left Billy Berg's where his band played good music, attracted more-than-capacity crowds during the past few months. The pianist and his jazz group, however, have gone on to equally interesting and lucrative bookings. They finished up one date at the Orpheum Theater here recently, return there later this month after a stay at Shepp's Playhouse.

McKinley Returns East to Organize

Ray McKinley left Hollywood at press time to return to NYC where he'll start rehearsing his new band. Bandleader said that he planned to stop off at his home in Texas over Christmas. He'll open at the Commodore Hotel in Manhattan February 20.

New Wally Fowler Show

Capitol's Wally Fowler can be heard currently on a new Mutual coast-to-coast program emanating from Nashville. Show is called "Opry Matinee" and heard every Saturday from 10:30 to 11:30 a.m. (PCT).

Barnet Playing L.A. Orpheum

Charlie Barnet wound up his his stay at the Casino Gardens here, went out on the road for a few one-niters, returns to town early this month to open January 8 at the Orpheum Theater for one week. Barnet plans to stay in Hollywood until March when he heads east for an opening at the 400 Restaurant in Gotham.

Star trumpeter Peanut Holland, hurt in an auto accident here recently, was on the mend at press time. Changes in the Mad Mab's band find pianist Al Haig out (he joined Gillespie at Billy Berg's) and guitarist Barney Kessel in.

Jazz Guitarist On Vocal Kick

Guitarist Al Hendricks (used to be Hendrickson) has developed a new musical talent. Featured on Ray Linn's recent jazz show here on station KMPC, the musician started singing the better ballads with Linn's eight-piece jazz ork backing him and has aroused plenty of interest among hot fans. He doesn't have the "swooner" type of voice but sings in a warm, natural style. Earlier in his career, Hendricks played with Artie Shaw and cut those fine guitar solos with the Gramercy Five.

Les Paul Stricken

Guitarist Les Paul, who opened at Ciro's here with his trio last month, was stricken with pneumonia on the night after his opening. Recovering now, Paul will take a long rest at Palm Springs before returning to work.

VAN'S BANDS

A recent MCM press release pointed out that "the hepcats have nothing on Van Johnson" because he's one of the most enthusiastic swing fans in Hollywood. They itemed a list of Van's ten best bands. The heart-breaker picked Cugat first because he likes to samba and rumba. Stan Kenton and Dorsey (the press release didn't say which one) get his nods for "pure swing without too much brass." Lombardo and Waring are his choices for "sweet sans stickiness." Madriguera comes in because he plays Latin tunes. South (this must mean Eddie South, the jazz violinist) has been a Johnson favorite since his schooldays. Calloway wins in the "hot jive" division, Martin for torch songs and Cavallaro because of his piano style.

THE CAPITOL

TROMBONIST JACK JENNY DIES AT 35

"Stardust" Solo Will Never Die

By FRANK STACY

Jack Jenny is dead.

One of the greatest of modern trombonists, he died here early on the morning of December 16 in Hollywood Hospital, where he had been taken a week earlier with acute appendicitis. Services were held for the musician at Forest Lawn cemetery in Los Angeles. He is survived by his wife, Bonnie.

Jenny's story follows the pattern that seems to have been set for so many jazz musicians. Like the immortals, Bix Beiderbecke and Bunny Berigan, his superb talent was cut short when he was still a young man—thirty-five years old.

Born in Mason City, Iowa, on May 12, 1910, Jack Jenny first studied trumpet when he was eight, switching to trombone later while attending Cedar Rapids High School. His father, a well-known trombonist, taught him how to play. After high school, Jenny went to Culver Military Academy where he continued to study music.

First Name Band Job

His first professional job was with Austin Wylie's band, in which Artie Shaw was also a sideman. Then Jenny worked two years with Isham Jones and finally migrated to New York City and radio work in 1931, staying at it until 1939. He soon became a popular musician around the studios and worked with bands fronted by Richard Himber, Lennie Hayton, Freddie Rich and Kostelanetz. It was during this period that he married Kay Thompson, his second wife, who fronted the Rhythm Singers and whom he later divorced.

In 1939, Jenny built the first of the two bands that he was destined to front. He had all the qualifications of a bandleader and wanted, more than anything else, to be a successful one. He was good-looking, intelligent and unsurpassed on his instrument. No better proof of the last fact can be found than in the recording of "Stardust" he made at this time with his own band on the Vocalion label. It's one of the great all-time jazz records. A clear-cut, perfectly conceived solo with real musical form, it contains the most inventive ideas on the main "Stardust" theme that any jazzman ever played.

Despite all this, the band failed after Jenny became discouraged by the mercenary treatment he received at the

hands of "backers." He never forgot the troubles that he had with his first band, nor the morass of debt in which it left him. Towards the end of his life, he swore that he'd never front a band again.

Joins Artie Shaw

It was in 1940 that Jenny joined Artie Shaw's band and you can hear some of his work on Shaw recordings like "Moonglow" and "Stardust," although on Shaw's version of the latter tune only a fragment of the Jenny solo is heard.

Jenny tried his luck again with a big band when Bobby Byrne went into the Navy in 1943. The six-foot trombonist went down to the Frolics Club in Miami where Byrne's band was working, took over the reins and fronted the ork on dates at the Tune Town Ballroom and the Chase Hotel. In an attempt to change his luck at this time, Jenny changed the spelling of his name from "Jenney" to "Jenny." (Curiously enough, his first name wasn't really "Jack" at all; he was christened "Truman" and picked up "Jack" as a nickname.) Whether his luck did change is a matter for conjecture because a few months later he was inducted into the Navy and placed in charge of a band.

Came Out to Hollywood

Jenny was taken ill during his Navy hitch and discharged from service a year ago. Coming directly to the west coast where he had built a home, he went back to work again in radio. At the time of his death he was playing on several big-time shows including the Helen Forrest-Dick Haymes program.



The Musician and Horn That Cut the Greatest "Stardust"

Planned New "Stardust"

An ironic footnote to Jenny's life is the fact that shortly before his death he had completed plans to assemble a large band (thirty-five men or more) to record his famous "Stardust" again, heightening his beautiful trombone passages with a background of strings.

Jack Jenny's original "Stardust" recording has been a hard-to-get collector's item for some time.

It's one of those records that has become more than just another good jazz platter—the kind that you bring out in the middle of a party and insist that everyone listen to intently ten or twelve times over—the kind of record you spin for someone just getting interested in jazz to prove that hot music has its soulful, beautiful side. It has been a collector's item... now it should be one of the most priceless platters in every jazz record collection.

Selected Jack Jenny Band Discography

(Vocalion—Okeh Labels)

Stardust

I Walk Alone

Moon Ray

High Society

Cuban Boogie Woogie

What Is There to Say

The World Is Waiting for the Sunrise

I'll Get By

City Night

Got No Time



HERE's the double rhythm section described in the King Guion story below. Left to right: guitarists Gil Hintz and Jack Woods; bassists Harvey Chermak and Paul Morsey; drummers Hugh Allison and Dan Gardner; leader-tenorman King Guion, who claims a good band has to double its rhythm.

Hollywood Tenorman Debuts Band With 'Double' Rhythm

Still another bandleader has come up with something new in the swing band line. This time the innovator is King Guion, tenorman well-known here on the west coast for his work in the film and radio studios, who is fronting an ork that uses two drummers, two guitarists and two bass players. The unique beat conception has gone further than the paper stage at which most newfangled musical notions come to a dead stop. In fact, at this writing, Guion's crew has already auditioned for the major booking agencies here and is supposed to be set for an early booking, possibly at the Palladium as an alternate band.

Guion's claim is that the average swing band, using only one drummer, one guitarist, and one bass player, is limited in its musical possibilities. He says that when a drummer in a regular band, for example, switches from brushes to sticks, the beat is lost or, at least, disturbed. In Guion's ork, however, having two drummers will eliminate any time lag and no matter how the tempo may be retarded or speeded up, there will be no loss of the steady, pulsing beat that makes for the best swing.

As far as the two guitars and bass viols go, there's nothing extraordinary in Guion's use of two of each, even though the practice isn't common. Ellington and Barnet, among other leaders, have used two bass players and there is musical logic to the idea.

Observers here, who have heard Guion's band, feel that even if the additional drummer may not mean too much musically, it may prove good showmanship with swing crowds.

Two Sidemen Try Fronting Bands

It's the season for new bands. Two fresh outfits have started up here during the past few days. One, fronted by Noni Bernardi, lead alto in Kay Kyser's band, opened at the Aragon December 29. It's a 14-piece ork and was looking for a gal singer at press time.

Another new crew is headed by trumpeter Roy Robbins (he played with Al Donahue, Chuck Foster and Gus Arnheim). Robbins' band is on a sweet kick, has twelve men and a girl chirp named Jerry O'Connor, who used to be in Earl Carroll's chorus line. Band has been alternating on the stand at the Meadowbrook here, has a date at the Rendezvous in Salt Lake City.

Desi Arnaz Sets Band For Booking At Ciro's

Screen star Desi Arnaz, recently released from the army, is rehearsing a new 18-piece band for an opening here at Ciro's this month. The entertainer, who is married to Lucille Ball, will front a Latin-American ork. Gal singer had not been selected at press time.

Buddy Rich Wangles Date At Palladium

Buddy Rich wasn't kidding when he said that he was anxious to bring his band out to the west coast for an early booking. The drummer opens at the Palladium here with his newly-organized band on March 17, following Bob Crosby.

Rich, one of the most sensational drummers in the business, built his band in NYC a few weeks ago. He'd been talking about it for some years and finally got his start through financial aid offered by Frank Sinatra. Sinatra and Rich once worked together in Tommy Dorsey's band (where they didn't get along well together) and the Voice has always been convinced that Rich has the stuff of which top band-leaders are made.

The percussion-man debuted his stick-waving recently with a date at the Terrace Room in Newark, starting on Christmas. Reports from New York indicate that the band has the normal set-up of five trumpets, four trombones, five saxes and four rhythm. Dottie Reid, last with Benny Goodman, is the gal vocalist.

Watch Her!



BETTY BRADLEY is a young singer whose activities are centered on the west coast, who shows every sign of becoming a big-time entertainer. A graduate of name band singing (she made her name with Bob Chester's band), Betty's star is climbing fast with her featured spot on the Rudy Vallee show, her American network solo air-shots. With the greatest of ease, she could be a 1946 "big thing."

Miklos Rozsa Rates Film Award

Rings Bell With Two Hit Scores

IF THE name "Miklos Rozsa" doesn't mean much at the moment to the average movie fan, it should acquire greater importance within the coming few weeks that it will take for two new films, "Spellbound" and "The Lost Weekend," to make the rounds of neighborhood movie houses.

"Spellbound" Score Great

Rozsa, a Hungarian composer who has been in this country since 1940 writing musical backgrounds for pictures, should be hailed as the outstanding Hollywood composer of the season and it will be surprising indeed to this writer if his work for either of the two films doesn't win him an Academy Award. Of the two, the score for "Spellbound" has the edge in dramatic intensity although the music for both pictures has a markedly similar form, if that word can be applied to the loose, rhapsodic scorings that the films demand. It's the score, in fact, that saves "Spellbound" from being fairly ridiculous film fare with its jumbled psychiatry and only half-explained dénouement. Throughout the movie, the observer finds himself more intent on the musician background than on the screen images and more than one fan will come out of his local movie theater whistling the flicker's rather involved melodic line, so deep and lasting an impression does it make.

"The Lost Weekend" music seems more thoroughly integrated with the scenario and is superlative when it underlines the frenzy and torment of the drunkard, played expertly by Ray Milland. Here especially the weird-toned theremin (see box below) fits in brilliantly to heighten the emotional drama enacted on the screen.

Brief Biography

Miklos Rozsa was born in Budapest in 1907 where he received his early musical training. At eighteen, he entered the Conservatory and University of Leipzig to round out his studies and before he had finished his schooling there, several of his works were published and given performance. He then settled in Paris where he wrote what is perhaps his best-known work, "Theme, Variations and Finale," which has been performed by most of the



MIKLOS ROZSA

world's symphony orchestras. Moving to London, Rozsa did his first movie writing, the score for "Knight Without Armor," and has been associated with films ever since then.

In 1940, when Sir Alexander Korda came to Hollywood from England he brought Rozsa with him and the composer has lived in Hollywood ever since. He has written scores for many Hollywood hits including "Thief of Bagdad," "Five Graves to Cairo," "Sahara," "Double Indemnity" and "Blood on the

Sun." His score for Kipling's "Jungle Book" has been recorded by Victor and was the first American film music to be issued in commercial record form.

Along with his film scoring, Dr. Rozsa has continued to write in the standard orchestral forms. In 1937, he was awarded Hungary's highest musical honor, "The Francis Joseph Prize." A year later, his "Capriccio, Pastorale e Danza" was given its first performance at the Baden Baden International Music Festival and later played by the Chicago and the Hollywood Rose Bowl Orchestra.

Wagnerian Disciple

As well as being an assiduous musical worker, Rozsa is an articulate intellectual, vitally interested in the future of films. A subscriber to Richard Wagner's "Gesamtkunstwerk," an all-embracing work of art program attempting to unite drama, acting and music to form the perfect artistic whole, Rozsa believes that this ideal will be realized some day through the medium of the screen. He is the author of an essay called "An Evaluation of Progress in Music in Films" which outlines his thoughtful application of the Wagnerian art principle to the movie field and which deserves the attention of any student of sound film. It's a somewhat ponderous piece of writing but remarkably honest and penetrating and is especially surprising when one considers that it comes from an artist functioning in an art medium where money matters reign and esthetic concepts are largely ignored.

—STACY

★ THEREMIN ★

Today's musical curiosity is the theremin, an electronic instrument used with remarkable dramatic effects in the background music for "Spellbound" and "The Lost Weekend." In both films, the theremin's eerie tone forms an integral part of the scoring written by Miklos Rozsa and its high-pitched, penetrating sound (not unlike an over-taut violin or a woman humming at a distance) gives both pictures an almost unbearably frightening quality.

The theremin was first used in a movie for scenes in the recent "Lady in the Dark" but it is by no means a new instrument. It was invented in 1924 by a Russian scientist named Leon Theremin and in its present highly developed state works on a principle similar to that of radar. The operator uses both hands to play the instrument; one to control volume, the other to regulate pitch. At no time does he touch any part of the instrument itself but uses his hands to break up electric waves emanating from it, thus producing the theremin's uncanny and distinctive sound. It's an exceedingly difficult instrument to play well, demanding a keen sense of pitch from the performer, although not perfect musical pitch, as has been reported.

There are very few thereminists in this country and when Rozsa went out to find someone to play the instrument for his backgrounds, he ended up with Dr. Samuel J. Hoffman, a chiropodist practicing in Los Angeles. Dr. Hoffman at one time was a violinist in a Meyer Davis dance band and became interested in the theremin fifteen years ago. He is the best, if not the only, thereminist on the west coast. You'll hear him at it again soon in "The Circular Staircase," an RKO thriller now in production.



SONGPLUGGERS

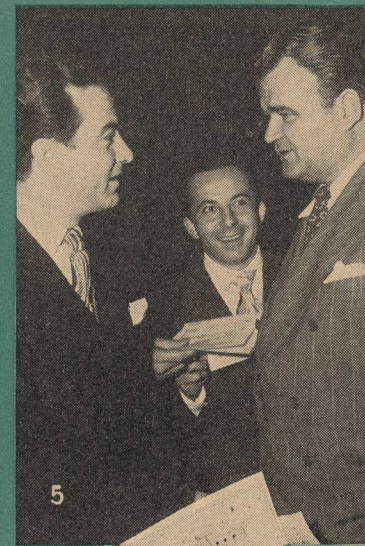
Songpluggers, a select body of snappily-dressed, alert gentlemen, are one of the music world's most interesting and unique groups. The function of the songplugger, seemingly simple enough, is to act as go-between or middleman between publishers of popular songs and the artists who perform them. Really, the job is no easy one and a good songplugger, or "contact-man," as they prefer to be called, is almost as hard to find as a good lead trumpet.

Obviously, the most successful plugger is the one who can prevail upon the best and/or greatest number of musical stars to sing or play his tunes, thereby creating hits. To achieve this, he uses charm, intelligence, cajolery, sometimes even threats and pleading. When bandleaders and singers are blue, he takes on the part of a comic or cheerful helpmate to solace artistic souls. He acts as a messenger boy, chauffeur, "shoulder-to-cry-on," golf partner, bar companion, talent scout, advice-giver, even, if times are tough, money-lender without interest.

Songplugging as a profession is as old as Tin Pan Alley. Two men, Rocco Vocco and Mose Gumbel, are credited with being the first to earn the special title "songplugger" and both are still active in the business today. Vocco is president of Bregman, Vocco and Conn Inc.; Gumbel still plugs for Warner's Music. In the old days, the plugger had to be more of a musician than today. The practice was for him to visit big cafes and theatres where he would sing and play his tunes for the bandleaders and vocalists.

Now the business is operated in a more circumspect manner, and though pluggers still sometimes sing their songs, it's in sotto voce style to an audience of one or two bandleaders or vocalists. Like most show world people, songpluggers are at their best in the evening and that's when they do most of their work. They rise late, go over some new music perhaps and, during the afternoon, figure out the day's races, drink coffee, and maybe visit a radio studio if there's an important show scheduled. After dinner, or during it, their work begins in earnest. They visit the ballrooms and nightclubs where major bands and entertainers are performing, usually going in a group and sitting at one table to which the bandleader, of course, is cordially invited.

Because the job is highly paid (with astonishing bonuses when a hit tune appears), the songplugging field is a crowded one. A few years ago, in an attempt to separate the wheat from the chaff (there are thousands of amateur songpluggers who are actually amateur composers trying to peddle their own tunes), a union called the Music Publishers Contact Employees Association was created which set uniform rules for songplugging. It numbers between five and six hundred songpluggers now and, though it's more of a club than union, membership in it is required of every songplugger before he takes on recognized legal status.



JOHNNY MERCER illustrates how the president of a recording company feels when songplugger like Tubby Garron (lower right) calls up to say: "Hey, Johnny, I've got a new tune you've gotta hear!" Other photos show incidents in the daily lives of songpluggers. (1) Stan Kenton bends an ear to Happy MaJacobson, general manager of Leeds Music. In actual fact, no songplugger would ever approach a leader on the stand. (2) Capitol's Peggy Lee stops for a chat with Sam Weiss, left, and Max Schall, both prominent contact-men in Hollywood. (3) Songpluggers and a lot of time at the radio studios. Hy Kantor, left, working for Feist Music, watches as vocalist Jeanne McGinnis and bandleader Irving Miller go over his latest "plug tune." (4) This shot was taken in the Key Club, favorite hangout among music people. Above, left to right, Van Alexander, Kay Starr, Sam Donahue, and contact-man Herb Reis are just passing the time of night, not discussing weighty matters. (5) Music managers are fair game for the persuasive songplugger. Ces Gastel, right, who handles Stan Kenton, listens skeptically as Mack Martin (Barton Music) gives him a song-and-dance ... or maybe it's just a song. (6) Mack Martin gives Stan Kenton vocalists June Christy and Gene Howard a peek at his musical wares. Songpluggers work on band singers because the latter may like a tune, induce their boss to put it in the band library.



Radio Maestri On New Kick

Trend among radio bandleaders to branch out into straight ballroom and theater bookings grows stronger here. Opie Cates, musical director on several big NBC programs, is playing week-end dance dates locally and the Teen-Agers (band featured on Hoagy Carmichael's air show) was set at this writing to play a week's engagement at the Orpheum Theater in San Diego over Xmas holidays. The Teen-Agers also have been playing one-niters here with tenor-man Warne Marsh taking over Jimmy Higson's baton for the extra-curricular bookings. It's also reported that CBS musical director Irving Miller plans to embark on ballroom dates here shortly.

Dexter Publishing Music Magazine

Dave Dexter, former editor of The Capitol, will hit the newsstands shortly with a music magazine called "Note." Mag will treat both trade and fan angles to popular music field with emphasis on feature stories and pictures rather than news. Associated with Dexter in the venture is Lou Schurrer, formerly Capitol Records' art director, now associate editor of "Note."

Watch Him!



THAT FINE VOICE coming out of Hollywood over the American network currently belongs to Teddy Walters, recently given his own show by the network. It's good listening; the script is far above average and the music excellent. Walters, former J. Dorsey singer, has guests on the show including unusual ones like fine jazz singer Kay Starr.

Cowboy Guitarist Tries Pen To Tell of One-Nighter Tour

By WESLEY TUTTLE

Howdy, you-all. This is Wesley Tuttle, laying down my guitar and trying a pen. At Lee Gillette's suggestion, I'll try and give you the highlights of four months Personal Appearance tour of one-night stands with that rootin' tootin' Cowboy King of the Juke Boxes, Tex Ritter.

To get the tour under way with the usual confusion, we have to do a recording session the night we leave, have pictures taken, change clothes, and get everyone into the cars they're to ride in. Then there's a big "hassel" over which road to take out of town. Ritter says go that-a-way, so we go this-a-way and finally get started. Happy Day! We're on our way to our first date, Nashville, Tennessee. We leave Hollywood the ninth of August and after the usual happy incidents of a long trip with wartime cars and tires (not to mention the highways) we pull into Roy Acuff's kingdom, Nashville, on the fourteenth of August. Then begins the fun, trying to talk sense with a hotel clerk. We finally get our rooms without any bloodshed and think, "Oh boy! Now to get some sleep!" The phone rings, the gentle voice of our manager, Irving Yates, says, "Wesley, get all the gang together for an 11 p.m. rehearsal. You can sleep tomorrow night." Great Gobs of Horseflesh! Who knew the war would be over the next day! There was no sleep in Nashville, but who cares? We're all thankful. Anyhow, we get the show together, and it goes over fine with the people, and we are on our way now.

Rough and Ready

Of course, there were some rough times, like one day in Winston Salem, North Carolina, when the half hour call is in and Tex Ritter and Cannonball Taylor haven't shown up yet. Then we hear a lot of commotion outside the stage door, and two very beat-up looking characters limp in. It's Tex and Cannonball. They have just had a bad wreck, demolished their station wagon and are very lucky to be alive! I take my hat off to two real showmen, Tex Ritter and Cannonball Taylor. They did the first show before going to a doctor. Tex had one ear about cut off and Cannonball had a bad gash in his head. They both required several stitches, but the show went on as scheduled.

Long Jumps

Then come some long jumps, such as closing at Worcester, Massachusetts, at 11:30 p.m. and opening in Harrisburg, Pennsylvania, the next day at noon. I figure we can have breakfast in New York, make Harrisburg by 9 a.m. and get a couple hours sleep before the show, but you guessed it. Our beloved



WESLEY TUTTLE

manager, Irving Yates, greets us with a big smile and drags us off to do a radio program. We can't shoot him. There's a law agin it, so we are stuck.

Fun Meeting Platter Spinners

Honestly, though, we really enjoyed meeting the many record-jockeys and announcers across the country, and got a lot of pleasure out of their interviews. Hal Burns at KWKH in Shreveport, La., and Hiram Higsby at KOMA in Oklahoma City were just a couple of well-known hombres Tex and I spent a little time with. And we appreciated the whole-hearted cooperation of all the record stores, too, where we spent many an hour autographing records. All together, we had a full four months, covering 18,000 miles, 37 states and 104 cities, closing in Oklahoma City on November 25. Before packing up for our January tour, I want to thank Lee Gillette for letting me throw my Texas Stars Brand on the column this month. Guess I'll stick to the guitar from here on.

Nichols Gets New Pennies

Trumpeter Red Nichols' band, currently at the Morocco Club on Vine St., has undergone a couple of changes in personnel. Clarinetist Rosey McHargue has replaced Gus Bivona; Al Pellegrini took over Herbie Haymer's tenor chair.

THE CAPITOL

THE CAPITOL

Bing Crosby Plays Poet In Flicker

Paramount will soon start work on an original story called "Comin' Through the Rye," based on the life of the Scottish poet, Robert Burns, and starring Bing Crosby. Role is considered a natural for Der Bingle, the story of Burns' life having been a romantic one, filled with many song associations. The poet wrote music to a lot of his verse and Bing will be able to sing such Burns' classics as "Auld Lang Syne," "The Campbells Are Coming" and "John Anderson, My Jo, John."

Crosby recently finished shooting Irving Berlin's "Blue Skies." His radio plans remain unsettled, although Bing recently made it clear that if and when he does go back on the air, his programs will be transcribed for the most part, not "live." The singer believes that he'll be able to put on a better musical show that way.

Tex Ritter Tour

Tex Ritter and Wesley Tuttle, Capitol recording stars, go out on another theatre tour this month. The cowboy artists will play every major theatre in Arizona.

Bob Crosby Signs Ford Radio Show

Bob Crosby's new Ford radio program was scheduled to begin Jan. 1 over CBS. Show will be heard every Tuesday from 7:00 to 7:30 p.m. (PCT), starring Crosby's band, the Town Criers and Paramount star John Lund. Style of show wasn't too definite at press time but it will have guest stars, Dinah Shore making the first visit.

The Crosby band continues to do straight name band work on the outside, following Gene Krupa into the Palladium on February 5.

Eddie Miller Ork Plays One-Niters

Eddie Miller's band, after nixing a deal to go into the Aragon Ballroom here, will stay on the west coast temporarily, playing local one-niter dates. Clarinetist Irving Fazola, who was supposed to join the band a few weeks ago, will take over a chair sometime this month, according to Miller.

One change in the band finds vocalist Penny Parker changing her name to "Kathy Summers."



HERE'S ANOTHER pin-up picture to end all pin-up pictures. The cute chick is Kim Kimberly, featured vocalist with Jimmy Higson's Teen-Agers band heard on the Hoagy Carmichael show. Kim's name band background includes stays with the Jan Garber and Jimmy Grier orks.



The boys say
Du Barry and Salome had Personality ...
You'll say **JOHNNY MERCER** has Personality
when you hear him sing ...

Personality

from the Paramount picture "Road to Utopia"

with an oldie-newie 'If I Knew Then'

with **THE PIED PIPERS**
and **PAUL WESTON'S**
ORCHESTRA

50c
plus
tax



Capitol RECORD No. 230



SKIP FARRELL AND CONDUCTOR FRANK DeVOL go over a manuscript before cutting a tune during a recent Capitol disc date. Skip spent several weeks in Hollywood before flying back to Chicago for his two radio shows (Mutual and NBC). In Hollywood, he saw the sights, did a little work, had a celebrity party thrown for him.

—Charlie Mihn Photo

Platter Spinner

EDDIE CLARKE spins 'em every day in Kansas City (Missouri) on KCKN's "Romance Hour" and "Dance With America" shows, two of the most popular disc shows in one of the home towns of jazz. Back in the groove after 32 months of navy duty, Eddie started his radio career in K.C. as a singer, moved into an announcer's berth at KCKN five

years ago. He doubles now as a newscaster but gets his biggest kicks working on platter shows. His favorite recording is Capitol's "Serenade in Blue," featuring Martha Tilton and Paul Whiteman's band.

Garber Holds Over

Jan Garber will be held over at Horace Heidt's Trianon ballroom here until February 1, after which Al Donahue returns for another stay. Garber recently switched back again from a swing to sweet band style and claims good results with the revamping. It sounds incredible but he's said to have broken Lionel Hampton's opening night attendance record at the Trianon.

Raeburn in Hassle

Boyd Raeburn's young band, favorite topic of discussion among hipsters on the coast, is in the temporary bust-up stage. Band has been laying off the past few weeks and several of the keymen have left the coast to return east. Raeburn says that he'll start working again when he gets his booking problems straightened out.

Fio Rita Filler

Ted Fio Rita's band moved into the Meadowbrook here December 24 to fill in the few days following Harry James' exit and Benny Goodman's opening on January 3. Meadowbrook, incidentally, is going back to its earlier policy of full-week bookings for name bands.

Slack Building Band

Capitol star Freddie Slack is setting plans to build a new band here on the west coast. He'll write the book, take ork on the road eventually.

movie music

THERE'S a jinx attached to the film rights to Dorothy Baker's novel "Young Man With a Horn." The book came out five or six years ago and was a fairly interesting treatment of the life of a sensitive jazz musician, even though it bore little relation to the legendary cornetist, Bix Beiderbecke, whose fictionalized biography it purported to be. From time to time since then, a dozen producers, actors and musicians (notably Harry James) have announced plans to film the story but nothing has ever come of them. Now, apparently, the film rights have drifted into the hands of a young producer named Milton Sperling, currently working at Warner Brothers but soon starting a flicker firm of his own. Sperling admits that he has a writer adapting the novel for the screen but is wary of giving out further details. It's rumored that Leonard Sues, young musical director on Eddie Cantor's radio program, will play the leading role in YMWAAH.

Charlie Barnett's band has been signed by Universal for "Idea Man," which stars Julie Bishop and Jess Barker.

Nothing has come yet of the script that Artie Shaw has been trying to peddle to the major film houses. The film moguls, for inexplicable reasons, are scared to death of shooting movies based on swing bands, especially if the scripts make the slightest sense.

Jimmy Higson's Teen-Agers band is breaking into movie work. Ork is shooting a short subject, "Double Rhythm," over at Paramount and is set also for a part in "One Exciting Week," flicker now in production at Republic.

Johnnie Johnston should arrive in Hollywood early this month to start work at MGM on "Till the Clouds Roll By." Singer has been held up in the east by theater and night club dates that had to be fulfilled.

Hold on to your hats, girls! Two of your favorites, Van Johnson and Errol Flynn, sing in their next movies. Van will do a song-and-dance routine with Lucille Ball in "Till the Clouds Roll By." Flynn plays guitar and croons a love ditty to Alexis Smith in Warners' forthcoming "San Antonio."

Ex-TD Singer Signed For Film

Former Tommy Dorsey band vocalist Freddie Stewart is the latest music world addition to the cast of Monogram's forthcoming flicker, "Junior Prom." Stewart has been signed for four pictures. Talent scouts caught his act while he was playing the Los Angeles Orpheum Theatre and signed him quickly after viewing his screen test.

Other stars who will be seen in "Junior Prom" include Eddie Heywood, Harry "The Hipster" Gibson and band-leader Abe Lyman, who's also one of the associate producers of the film.

Sinatra May Play In Kern Film Biog

Frank Sinatra reportedly will be written into the script of MGM's forthcoming "Till the Clouds Roll By," flicker based on the life of the late composer Jerome Kern. The Voice has just returned to the west coast after a trek to NYC for a Paramount Theatre date and is back on the air from Hollywood every week with Capitol's Pied Pipers and Axel Stordahl's band.

Script of Kern's film biography is being re-written correctly, his death having taken place while the flicker was in production.

Watch Her!



HELEN HUMES is the gal whose "Be - Baba - Luba" you're probably humming right now. Once with Count Basie, she left the band to do a single, never got the attention that she deserves. Easily one of the best jazz singers of our day, she should soon ride to fame.

radio riffs

JAZZ CRITICS are reacting exactly as might have been expected to the Woody Herman air-show; they think it's great and are going out of their way to say so. The program's success should indicate to other sponsors that there are commercial possibilities, after all, in jazz-on-the-air. One fault that several observers have found with Woody's half-hour is the script, described as flimsy and not too funny. If a constructive thought isn't out of order, why doesn't Woody relate pertinent information about each number before it's played, instead of swapping gags with Chubby Jackson, who is a great bass-player but a sad comic? If fans are interested enough to tune in the Saturday Herman show, they certainly would like to know who arranges each number, who plays the solos, the backgrounds of the musicians, etc.

For some strange reason, Eddie Cantor has been getting applause because he's using a colored singer, Thelma Carpenter, on his radio program. He'd do better not to bother if he's going to keep on stressing the fact that Thelma is colored. And the script points this out in such a corny way!

Lucyann Polk, who used to sing with the Town Criers, starts out as a single January 3, replacing Georgie Carroll on the NBC Kay Kyser show. Georgia, who is Mrs. Kyser in private life, will retire from show biz to concentrate on home life. Incidentally, the Town Criers will also leave the Kyser program to join Bob Crosby.

Amy Arnell, who was with Tommy Tucker's band before going out on her own, is the replacement for Connie Haines on the Abbott and Costello program. She joins the show this month, as does vocalist Bob Matthews. Another change is Carl Hoff, who takes over the band in place of Will Osborne. Connie Haines leaves for NYC and a possible Broadway show.

Carmen Cavallaro's new radio show for Sheaffer will emanate from Manhattan shortly, the pianist moving with his band to open the Biltmore Hotel in Gotham January 27. Air show is heard every Sunday at noon (PCT).

Platter Spinner

PHIL McKERNAN, heard on station KRE in Berkeley, California, gets his "Koffee Klub" disc show off to an early start at 6 a.m. every morning.



A KRE veteran, Phil is both an expert radio technician and an announcer. He keeps his record shows on the jump side because he's an ardent jazz booster and plays boogie-woogie piano

himself. In addition to the "Koffee Klub," Phil spins platters on another show called "Turntable Twirlings," heard daily from 11 a.m. to noon.

Eddie Heywood Makes Changes

There are a couple of changes in Eddie Heywood's band, playing at Shepp's Playhouse here. Altoist Lem Davis has left to return to NYC, replaced by Marshall Royal, and the group's earlier drummer, "Keg" Purnell, is back in his old chair. Reports have had trombonist Vic Dickenson alternately leaving and rejoining the band but at last word he had decided again to stay with Heywood.

The ork has been signed for another movie, "Dark Venture," in production currently. Heywood heads east after winding up his movie and night club commitments here.

Spike Jones' Parody

A forthcoming short in the "Speaking of Animals" series that Paramount is producing will feature an all-dog orchestra, playing in the corny style that made Spike Jones famous. Flicker will be called "Hillbillies" and will present the canines playing accordians, fiddles, banjos and a washboard.

Disney Disc Promotion

Capitol's Peggy Lee and Harry James' vocalist, Anita Boyer, recently cut some wax here with top jazzmen as part of a promotion campaign for Walt Disney's forthcoming "Make Mine Music." The platters will be sent gratis to disc-jockeys all over the country.

King Sisters Retiring

It hasn't been confirmed officially but the story is that the King Sisters will soon retire permanently from show business. Gals recently returned to Hollywood after a theatre tour.

band stands

TED FIO RITA: Meadowbrook
BENNY GOODMAN: Meadowbrook
 Opening Jan. 3

GENE KRUPA: Palladium

RED NICHOLS: Morocco Club

DIZZY GILLESPIE: Billy Berg's

SLIM GAILLARD: Billy Berg's

JAN GARBER: Trianon

ALVINO REY: Casino Gardens

HOWARD MCGHEE: Streets of Paris

RAY HERBECK: Aragon

JIMMY GRIER: Biltmore Hotel

FREDDY MARTIN: Ambassador

CEELLE BURKE: Bal Tabarin

MATTY MALNECK: Slapsy Maxie's

EDDIE HEYWOOD: Shepp's Playhouse

MIKE RILEY: Riley's Madhouse

JOE TURNER: Joe Turner's Blue Room

KID ORY: The Jade

FREDDIE FISHER: Radio Room

DESI ARNAZ: Ciro's

SPADE COOLEY: Riverside Rancho

EDDIE LeBARON: Mocambo

CEE-PEE JOHNSON: Swing Club

WINGY MANONE: Gay Inn

LEE YOUNG: Down Beat

ERROLL GARNER: Susie Q

TEDDY BUNN: Susie Q

Watch Her!



KAY STARR has caused more favorable comment among hip jazz musicians than any singer in a decade or more. Last year she worked with Charlie Barnet's band for a short time, later returned to Hollywood where she now does guest network air shots, doubles at the Coronet Club. Her "If I Could Be With You" platter in Capitol's "Then Came Swing" album is a highlight of the jazz wax series.



Corny Band Plays Jazz For Kicks

Jazz fans who drop into the Radio Room on Vine St. here are often surprised by the "double-take" hot music Freddie Fisher's Schnickelfritz band plays from time to time. Fisher and his group really make with corn most of the time that they're on the stand but if there are any jazz fans in the house who demand to hear some real music, it's available.

The sidemen keep on their funny hats but that's as far as the hayseed routine goes because, musically, they jump right into verbatim copies of some of the most famous of traditional hot recordings. Even more surprising is the fact that the guys really play the stuff well, especially a cornetist named Ollie Harris. He was one of the late Bix Beiderbecke's closest friends and plays a horn remarkably similar to Bix's.

Vibes Expert Plans To Build Own Band

Charlie White, arranger-pianist-vibraharpist, is another Hollywood musician with plans for starting his own ork. Not well-known outside of jazz circles, White commands tremendous respect locally among musicians. There's a possibility that he may take a band into the Palladium here as Monday night relief ork.

Ellington's Foreign Tour

Duke Ellington, set for his annual Carnegie Hall Concert on January 4, has announced plans to travel to Europe early in 1947 for a concert tour.

JAZZ . . . This one was shot during Dave Matthews' latest recording session for Capitol. The talented arranger-tenorman cut a batch of originals for the Capitol label with an all-star jazzmen line-up. Included were some of the musicians seen above. Left to right, Matthews, Dave Barbour, Nick Fatool and Billy May.

— Charlie Mihn Photo

Jordan May Trail Dizzy Into Berg's

At press time, it looked as though Dizzy Gillespie's band would cut short its date at Billy Berg's night club here, replaced possibly by Louis Jordan's ork. Reason for the fast change hinges on the fact that Dizzy's music, though it's regarded by most hip musicians as the best thing to hit Hollywood in years, just doesn't register yet with typical night club audiences.

Since Gillespie followed Eddie Heywood's band into the club, business has fallen off considerably and the management claims that this is because Diz and his band play music that's way over the heads of their audience and won't tone it down or commercialize it.

Bob Mohr Band Moves Into Meadowbrook

Bob Mohr's ork, after an eight-month date at the Aragon Ballroom here, moves into the Meadowbrook starting January 6. Ork will play the spot Monday, Tuesday and Wednesday nights every week, Benny Goodman's band holding down the stand over week-ends.

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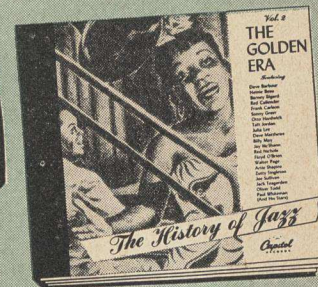
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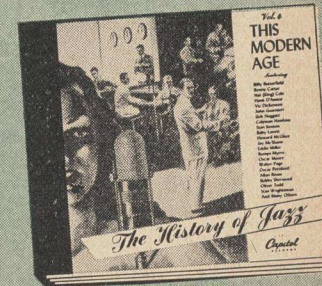
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VOL. IV This Modern Age
 Jazz today and tomorrow . . .
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"King" Cole at the Copa



THE KING COLE TRIO was in a happy frame of mind when this pic was shot during their recent hold-over at the Copacabana night club in NYC. The boys broke it up in Gotham and will reappear here in April for a month's

date at the 400 Restaurant, perhaps earlier if they complete plans to move into the NY Paramount Theater in February. This month, lucky jazz fans can catch their solid music at Cove's Lounge in Philadelphia.